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ABSTRACT

This presentation opens with a description of the multi-image slide program that accompanied the lecture on folk dance. Nonverbal content of the lecture-exhibit-performance is noted within brackets throughout the script. The lecture covers the subject of folk dance in the college/university dance curriculum, and the impact of folk traditions on contemporary art. A description is given of the creation and composition of the visual elements of the presentation. (JD)

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TOGETHER WE CREATE ART ...
WITH ROOTS IN FOLK TRADITIONS

A Lecture-Exhibit-Performance

BY

EARLYNN J. MILLER, Ed.D.

NATIONAL DANCE ASSOCIATION*
SCHOLAR LECTURE

FOR THE
103rd NATIONAL CONVENTION
KANSAS CITY, MO

1988

* An Association of the American Alliance for Health, Physical Education, Recreation and Dance

Earlynn J. Miller
Professor of Dance
James Madison University
Harrisonburg, Virginia

Julia Dean, MOTION ARTIST in performance. "Wisdom," a mystical, magical creature was costumed by ARTS COLLABORATORS for an appearance at the 1988 NDA Scholar Lecture-Exhibit-Performance.

Photograph by Frank R. Marshman, ROCKTOWN PRETTY GOOD PICTURE CO.
Feather creation by Janet E. Marshman, MASQUERADE
Screenprinted silk by Earlynn J. Miller, Dance Educator/Visual Artist
Costume and painted silk by Shirley T. Waxman, CREATIVE NEEDLE/Israeli and Jewish Folk Dance and Folklore Specialist

TOGETHER WE CREATE ART...
WITH ROOTS IN FOLK TRADITIONS

A Lecture-Exhibit-Performance

Editor's Note: Earlynn J. Miller is the National Dance Association Scholar for 1988. Her presentation to the Association consists of two published articles, a professional profile and a lecture-exhibit-performance. This monograph documents in script form, the convention program offered on April 8, 1988, and includes exhibit-performance credits and descriptions of procedures used for painting silk and screenprinting paper and fabric for the exhibit. The creation of the dance photographs and the multi-image slide program accompanying the lecture is described, as well. Nonverbal content of the Lecture-Exhibit-Performance is noted within brackets throughout the script. Julia Dean, MOTION ARTIST and Shirley T. Waxman, fiber artist and folk dance specialist, assisted in the exhibit-performance portion of the Scholar's lecture.

The articles which preceded the convention are entitled TOGETHER WE CREATE ART...For Ourselves and For Others and TOGETHER WE FACILITATE THE ARTS...In Our Schools and Communities, and were published respectively in the Fall, 1987 and Winter, 1988 Issues of SPOTLIGHT ON DANCE, a publication of the National Dance Association. Marilyn Crawford, Professor of Health and Physical Education, compiled the Scholar's profile published in the Winter, 1988 issue. The articles and the Lecture-Exhibit-Performance focus on the roles assumed by the 1988 Scholar throughout her career in higher education. First and foremost a dance educator, Earlynn J. Miller readily qualifies for the related titles of artist, director, producer, administrator and arts advocate. This monograph is proof of her abundant productivity.

Julia A. Drinkard, Editor

(Julia Dean, MOTION ARTIST, appears in "Wisdom," the dance-theatre costume pictured in this monograph. Moving when the audience enters, she continues until the story of "Enchanting Spaces" is told. Shirley T. Waxman introduces the lecturer and Earlynn J. Miller begins the scripted presentation.)

A lecture-exhibit-performance format has been chosen for the presentation today. This format allows me to combine verbal, visual and kinesthetic statements about dance, appropriate to my research and involvement in the arts. I think I can better illustrate the beliefs and challenges I would like to present to you, my professional colleagues in the National Dance Association, if we are surrounded with examples.

Two colleagues, Julia Dean and Shirley Waxman, are with me today. They will interact, assist, and drop in and out of this presentation, just as they and others do throughout the course of my professional activity. I acknowledge and appreciate their contributions today, and enjoy their continuing influence on me and on the dance program at James Madison University in their roles as collaborators, guest artists and friends.

When you entered the room you were given a page of Exhibit-Performance Credits. You may find these helpful in relating details of the exhibit to the lecture.

A great deal of what you and I do as dance educators is similar. However, some of what each of us brings to our programs and to our students is unique. It is crucial to participate in forums like this one in order to share our special ideas. Along this line, I encourage all of you to contribute articles to SPOTLIGHT ON DANCE. The two articles which I submitted to precede this lecture, contain my thoughts on collaboration with artists across the arts disciplines and the concept of working together to

facilitate arts and physical education in our schools and communities. Writing these articles and this lecture enabled me to identify the strongest themes in my work. I have chosen two themes to share with you today.

I am an advocate of folk dance as an important component of the college and university dance curriculum. I will highlight, with the help of slides, the benefits I see for classes, recreational programs and performing ensembles in American and international folk dance.

I will examine with you, the impact of folk traditions on contemporary art works, illustrating this concept with my own work in dance and the visual art of printmaking and my collaborative work in fiber arts and arts education.

As an example of influence of folk tradition on new works, I want to share with you a sketch of a work-in-progress. Julia Dean, Shirley Waxman and I are working together to create the story line of a new dance-theatre piece for arts education. Through story theatre we hope to point out the importance of incorporating traditional and contemporary themes in ways which will enrich artistic statements and relate to daily life. The costume Julia is wearing, and the costumes behind her, have been created through collaboration for creatures we call "Windracers." Collectively these creatures are the essence of all that we hold dear in the arts. The Windracers tell a story about "Enchanting Spaces." (Shirley T. Waxman steps up to the microphone and continues weaving the story.) This is a story about our inner and our shared spaces. Act I. The curtain rises on a forest, colorful and growing, but with parts obscured by a creeping mist. Our Windracers are saddened by the overwhelming encroachment of inhibiting forces. They fear the loss of imagination, creativity and world folk traditions. Without an abundance of these, how will children and adults learn to appreciate and participate in stories, music, art, dance? What can we do? Something must be done or the world will become sterile, unimaginitive, undefined. The music and the dance

movement are a blend of folk and classical motifs. Act II. The curtain rises on a bare space blanketed in mist. The costumes are fragments of the originals. The music and movement are fragmented, at times frenetic and at times silent. The world appears void. Will a world without the Windracers prosper? Act III. The Windracers return. The mist retreats. The forest gradually comes back into view, bit by bit. All of the elements return, but in a way that is even richer than before. The dance and music swell and are a blend of folk, classical and modern themes. The creatures dance with joy in celebration of an expanding world filled with adventure, creativity, imagination, spirit, color--identity.

(Shirley T. Waxman is acknowledged. Julia Dean is acknowledged and leaves for a costume change. Earlynn J. Miller resumes the lecture.)

Folk Dance in the College/University Dance Curriculum

There are many in our audience this morning who have made vast contributions to folk dance in this country and throughout the world. I think they would agree that dance from our own and other cultures and historic periods is important content in American dance curriculums for all ages. If this part of the curriculum is not there, vital knowledge and practical experience is being left out of our students' educations in dance.

My strong advocacy for making folk dance an integral part of a university dance program is a direct result of many years of rich experiences with folk dance. As I share glimpses of some of these adventures, those of you who have not yet worked with folk dance, may get a clearer idea of the educational potential.

(A multi-image slide program begins. The program includes folk and contemporary dance slides with additional slides made by manipulating images.)

When I accepted a position at James Madison University, nineteen years ago, the dance unit was an elective program in a small college. The students told me that the name of the performing ensemble was to be changed from "Orchesis" to "Dance Theatre." I asked what this meant and was told that it meant we were to include many forms of dance. For their next meeting the students came in to find signs around the walls which read "modern dance," "ballet," "American folk dance," "international folk dance," "jazz," and "tap dance." We started learning dances and creating compositions in most of these forms. In actuality, we were beginning the expansion of the larger and more integrated program which we have today. Julia Dean, our MOTION ARTIST, this morning, was among those dancers.

Also, at this time, other students began coming to the office asking for folk dance. These students had previous experiences with community folk dance leaders and now wanted folk dance to be a part of their college lives. Some of these regional leaders came to campus to help us get started, and I went to folk dance camps, annually, for many summers. We began hiring one more faculty member and guest artists who would bring in folk dance and folklore specializations to complement the skills of the faculty. The students liked what they were learning and thus began our development of folk dance classes, recreational dance evenings and a performing folk ensemble within the Dance Theatre, which is prospering today.

Looking back over the years in working with folk dance, there were two issues which I needed to resolve for myself philosophically. The answers did not come easily. The primary question was, should folk dance be included in a Dance Theatre repertoire? My conclusion was that I would be comfortable treating folk dance as a performing art, if the curriculum also included instructional and recreational components, and if audience participation or information and instruction were linked to the performance. The second issue involved the presentation of the repertoire. There

are three choices. The dances can be staged authentically or in adapted or in stylized manners. My conclusion is that in an educational setting, it is important to include all three approaches. Your conclusion and my conclusion to these questions may differ. However, the process each of us goes through to find answers is important to our programs.

Study of the folk culture of a country gives insight into spirit, history and tradition that can be gained in no other way, certainly not in a more exciting way. It is exhilarating--intellectually, physically and spiritually, to become involved in researching, learning, performing and sharing folk dance--to become emersed in a topic which puts one in contact with generations of people all over the world, now and dating back before recorded history. I like the idea that because I dance now, people will dance in the future and may enjoy this same link that I feel with early man and woman.

The movements and the figures passed to us orally and kinesthetically over the generations are very powerful. There is great energy and magic in the figures. To join hands, to dance these powerful figures and steps, is an invigorating experience. In fact, once one becomes knowledgeable and skillful in folk dance and folklore, sharing this knowledge becomes a pleasure and a responsibility. Folk dance and folklore are coupled together. If the folklore is removed from folk dance, you are left with beautiful movements, figures and formations, but most of the rich context is lost. Therefore, it is important to study folk dance with folklore.

The study of folk dance literally opens up to us the entire world of dance throughout the entire history of all mankind--who could ask for more? However, there is more. Folk dance has many styles and variations, just as there is great variety in the world's people. Folk dance is art; folk dance is exercise; folk dance is fun; folk dance is education. Folk dance is used for recreation--for

re-creation. Folk dance brings with it the arts of music, storytelling, costuming, crafts, games, languages,...and even the enjoyment of cooking and eating ethnic foods. For the student of contemporary dance, folk dance adds thematic material, content and perspective upon which to create dances. Folk dance is excellent for strengthening one's rhythmic command, for gaining technical proficiency in executing quick movements and for making subtle styling changes. Folk dance can teach dancers to interact and use space in new ways, through old traditions.

As educators it is our responsibility to provide classes in which dancers can gain skills needed to become proficient performing artists. As a profession, however, we need to look closely at the drive for perfection that is currently causing unhealthy stress for some of our young dancers. Folk dance programs which challenge the advanced dancer as well as the beginner, may be among our options and important complements to technique classes in ballet, modern dance and jazz.

The National Folk Organization of the United States of America is a new association formed to focus exclusively on folk dance and the other folk arts. Through this organization, our country has gained representation internationally. Only recently have communities in the United States begun to develop international festivals comparable to those held in many other countries. I would have welcomed the kind of advice now available through this network, when, in 1984, we were planning a visit by the TEESSIDE TRAVELLERS, 25 dancers and musicians from the North of England. We met the TEESSIDE TRAVELLERS at an international festival in England and over breakfast they said, "We would like to come to the United States...." They came, and we toured and performed a combined program of British and American Heritage for two weeks around the Fourth of July holiday. People in communities throughout Virginia opened their homes and hearts to our visitors and to us.

Last summer, I was delighted to experience FOLKMOOT USA firsthand. This is an international festival sponsored annually by Haywood County in North Carolina. Begun by a retired physician who discovered festivals during his travels abroad, FOLKMOOT USA is now the project of his entire community. How wonderful to see dancers and musicians from many different countries enjoying an exchange of traditions and daily living with residents and tourists. The festival is video taped and made available to the public and to the North Carolina Schools.

In a college or university folk ensemble, emphasis is placed on researching, reconstructing, costuming and staging American and international folk dances and accompanying folklore. Repertoire ranges from varied suites of dances to full length concerts of dance of one particular country or region. We have presented full concerts of dance from the United States and from Japan, Israel and Mexico. Our concerts of international dance suites always end with American folk dance. The very last dance is saved for clogging, the most popular traditional dance in our region.

With the concert of Mexican dance, we initiated our practice of inviting quest choreographers to campus. Our first guest choreographer came to us from Mexico. Villagers in his home region made dance props and costume pieces for us. We felt very close to these kind, generous people so many miles away. The students and I researched and made most of the costumes you see in these photographs. Mexico is a wonderful country through which to discover folk customs. Mexico is also a neighbor country, its people significant to us today. As dance educators we make a contribution to the awareness of dancers and audiences alike when we present internationally related programs. As one of my colleagues recently reminded those of us working together in support of arts education in our community, "We must not create curriculums for 1951 but for 2001." Indeed, international perspective is imperative as we live in today's America and world.

Israeli and Jewish folk dance and folklore opened yet another fascinating sphere of learning through dance. After my first folk dance camp, I discovered that university age students like the strength and vigor of Israeli folk dance. I decided it might be interesting to do a full concert of Israeli folk dance even though the Jewish enrollment at our particular university is about 2%, the community's Jewish congregation is small and I am not Jewish. We had been successful with our concerts of Mexican and American dance. Once I found Shirley Waxman at one of the folk dance camps, we were off to what has become twelve years worth of adventures with Israeli and Jewish themes. We learned more about Jewish history and religion and we learned about the development of modern Israel. Students were guests of the Jewish community and the Israeli Embassy when they performed in Washington, DC. The reception of the Jewish community for the accurate and in-depth efforts of a non-Jewish university group was extraordinary and exciting. As a result of these rich experiences, we became much more aware of current events and of people and happenings around us.

Another Jewish folklore project involved the children and staff at the nursery school of the Jewish Community Center of Greater Washington, DC. These people participated in research conducted as part of a Folk Dance and Folklore Research Project at James Madison University. This collaboration between myself, Shirley Waxman and Patricia Bruce of JMU resulted in production of a record and monograph entitled Jewish Culture Through Folk Dance and Folklore for Young Children. These educational materials are now used in most of the States and in several other countries. A copy of this project is included in the exhibit.

Our students particularly need to know about the folk traditions of their own country. Shortly after I arrived in Virginia, a leading specialist in American folk dance and his family took on the challenge of teaching me and the students to dance like western Virginians and North

Carolinians. We have since transmitted these skills and enthusiasm to generations of college dancers. A good percentage of our dancers clog and dance and call the Big Circle Mountain Dance. The Big Circle Dance is a style of folk dance that the students know well, enjoy, and use as a tool for bringing people together. Our students have an ability to share a part of their American culture, in particular, their college years in the Shenandoah Valley of Virginia.

Folk dance is people. All dance is people. All dance is folk. Occasionally I will get an argument from those who wish to categorize or foster separations or elitism among the dance forms. All dance is a tool for learning and a palette for cultural understanding and art expression. I maintain that the broader the base, the better educated and prepared our students will be to find their own voices among the many, throughout their dance careers.

(Slide program ends, lights up.)

The Impact of Folk Traditions on Contemporary Art

Now, the question for each one of us to answer is how can the wealth of information supplied by folk tradition be applied to the art we create today? I believe that there are no longer firm distinctions among the arts. An artist has the license to draw from all available media and tradition in pursuit of artistic expression. The resulting combinations produced from blending the visual and performing arts are exciting. To illustrate this, I want to share with you, my own experiences in integrating printmaking into my profesisonal dance activities.

Printmaking has been a significant means for me to find my voice through the arts. Historically, prints of dancers have been created in all the different printmaking media. These prints reflect various styles and forms of dance and historic time periods. The techniques I have found for connecting the two art forms have developed directly out of my work with a univeristy dance program.

There are many choices in printmaking: relief printing techniques, intaglio processes, lithography and serigraphy. I chose serigraphy, also known as silk screening or screenprinting, because I am able to pursue this at home, without heavy presses and as time becomes available in my schedule as a dance educator. The students and I started out making dance posters. Printing the posters was a way to stretch a meager dance budget, to further concepts of visual literacy for the dancers, and to enjoy yet another dance related activity together. Once the dance budget and the University's publications unit were able to handle the posters, I began relating photo screenprinted dance images to fundraising and the development of Dance Scholarship Endowment Funds. Several limited editions of dance prints, including an art calendar book, were used to further fundraising goals. You viewed a framed version of the art calendar book as you entered the room.

An editioned portfolio of eighteen screenprints was the product of my impressions of an international folk dance and folk music festival in Greece. Reel Virginia and Hill Country, a statewide folk dance and music ensemble, was affiliated with the James Madison University Dance Program for several years. Many of our student dancers were involved. I accompanied the performers as artistic and academic advisor and recorded my enthusiasm for international folk dance and folklore experiences through printmaking. A copy of the portfolio is on exhibit on the table to my right.

Lately my attention has been diverted from paper to cloth, allowing me to develop techniques for printing and painting dance-theatre costumes and wearable art. (Julia Dean enters the room to install herself as a live mannequin. She is displaying her second costume, wearable art designed to be worn as street wear.) Like this ensemble. (Gesture to the Mannequin-in-Motion.) The procedures used for painting and printing the fabric, taking the dance photographs, as well as creating the multi-image slide

program for this exhibit-performance, have been documented in the monograph accompanying this lecture. This section of the monograph makes techniques developed over time and considerable experimentation available to you. These printmaking and painting techniques are also relevant to replicating traditional folk motifs.

Currently my attention is focused on a group I have founded called ARTS COLLABORATORS. The mission of the group is to bring selected artists from Metropolitan Washington, DC and the Shenandoah Valley of Virginia together to create art work stimulated by interaction across the visual and performing arts disciplines and stimulated by the blending of the contemporary and folk arts. In the process of creating collaborative arts works, members share ideas, encouragement, resources and projects with each other, with dance students at James Madison University and with audiences in exhibit and performance settings.

An important working procedure for ARTS COLLABORATORS is analyzing the methods and products of the group. These individuals who have gravitated together and enjoy working together, have strong folk arts backgrounds. Part of our investigation includes personal travel to other states and, when possible, foreign countries to look both at the contemporary arts and the folk arts. On two recent trips to North Carolina and to Arizona and New Mexico, I was impressed with the traditional art crafts but also with the vigor of the contemporary art statements which seemed to me to draw added strength from folk traditions.

Together ARTS COLLABORATORS are creating wearable art stimulated by the dance-theatre costumes and historical and traditional influences. We blend tradition into the designs. For us and for the participating students, there is research going on. We are investigating animal dances, the wearing of masks, staging productions involving all arts and performance in traditional and nontraditional spaces. Writing about these topics is part of the process.

As you know by now, the costumes exhibited on your left are from our Israeli, Mexican and American or, more specifically, our Yemenite, Jalisco and Appalachian folk dance wardrobes. The ensemble Julia Dean is wearing was designed by ARTS COLLABORATORS as part of her off-stage wardrobe for her upcoming international tour of AMELIA EARHART HERE!, her one-woman play celebrating the spirit and accomplishments of the famed aviator, Amelia Earhart. The dress's design was stimulated by our dance costumes, the fashions from Earhart's era and Amelia's love for leather and silk. Shirley is wearing an ensemble she has designed and embellished with Yemenite embroidery. She learned Yemenite handwork on a research visit to Israel. I have on a vest-coat made from a Folkwear pattern of a Tibetan coat. Photo screenprinting, trapunto quilting and patchwork have been incorporated in this piece. You will have an opportunity to take a better look at the wearable art and to ask the three of us questions throughout the morning and the noon luncheon.

In conclusion, I offer you a list of suggestions you may apply to your own educational settings. I distributed a copy of these along with the exhibit-performance credits, as you entered the room. You may follow along as I share these ideas, and take them with you when you leave.

"TOGETHER WE INFLUENCE DANCE...As Educators, Artists, and Administrators."

Perhaps we need to find ways to help ourselves,
our students and our colleagues:

. gain global perspectives on dance, historically, culturally and artistically;

. develop multiple interests within dance and find ways to relate these combinations;

. develop multiple interests in the arts and other disciplines and find ways to relate these combinations;

. collaborate with professionals in physical education, health science and other disciplines on dance psychology, sociology of dance, mechanical analysis of movement, physiology of exercise, motor learning, dance medicine and other potentially related fields;

. develop skills in visual literacy for and through dance;

. see dancers as artists with the arts as their business and find unique visions and art products realistic to the individual's context;

. develop and project a public identity as an artist through personal repertoire, promotional materials and verbal statements;

. examine "people skills"--the abilities to work as team members and to create together;

. be positive, creative thinkers, with energy, optimism, joy and a sense of humor;

. develop skills to make realistic self-appraisals and design self-directed development plans;

. build community contacts and interact on and off the campus, in and out of the studios;

. develop skills to build audiences, to market and present the arts in ever changing formats and environments and,

. above all, be concerned and active in support of the arts as basic in education.

. Other _____ please add or elaborate and share _____

_____

_____

_____

We work TOGETHER to advance dance in our institutions, communities, states, regions, nations and world.

.....we are, in keeping with the 1988 ALLIANCE theme, "Many components capable of infinite division yet always unified by a common bond." We are "CREATING UNITY" and let's add, enjoying diversity.

EXHIBIT-PERFORMANCE CREDITS
9-10:15 AM, April 8, 1988

PERFORMANCE	
Mannequin-in-Motion.....	Julia Dean, MOTION ARTIST
First Costume.....	"Wisdom," contemporary dance-theatre costume by Marshman/Miller/Waxman
Second Costume.....	Wearable art stimulated by "Wisdom," the first costume exhibited, and by fashion history, by Albright/Marshman/Miller/ Waxman
Introduction of the Speaker.....	Shirley T. Waxman
Costume.....	Wearable art, traditional Yemenite embroidery by Waxman
National Dance Association	
Scholar Lecture.....	Earlynn J. Miller
Costume.....	Wearable Art, Tibetan inspired vest-coat with hand painted and photo screenprinted dance images, trapunto quilting and patchwork by Miller
EXHIBIT OF DANCE-THEATRE COSTUMES	(left to right)
Folk Costume #1.....	Yemenite, Jewish costume by Miller/Waxman
Folk Costume #2.....	Jalisco, Mexican costume by Juan Manual Lozano (Morelia, Michoacan, Mexico)/ Miller
Folk Costume #3.....	Appalachian, American clogging costume by Miller

Contemporary Costume #1..... "W i n d r a c e r" by Marshman/Miller/Waxman

Contemporary Costume #2..... "W i n d r a c e r" by Marshman/Waxman

Contemporary Costume #3..... "W i n d r a c e r" by Marshman/Waxman

Display forms designed and constructed by Don Albright

MULTI-IMAGE SLIDE PROGRAM

Dance photographs by Miller. Composed to accompany National Dance Association Scholar Lecture.

PRINTMAKING EXHIBIT

"Dance Is...." Art Calendar book, State I, Edition of 60, by Miller, 1986.

"Reel Virginia and Hill Country in Greece" Portfolio of eighteen screenprints. Edition of 36, by Miller, 1984

MONOGRAPH AND RECORD

"Jewish Culture Through Folk Dance and Folklore For Young Children (3, 4, and 5 years of age)" Teaching materials by Patricia J. Bruce, Earlynn J. Miller and Shirley T. Waxman, 1981

ARTS COLLABORATORS

The member artists listed below participated in collaborative projects referred to in the articles published in SPOTLIGHT ON DANCE and in the convention Lecture-Exhibit-Performance.

Collaborating Members

- Janet E. Marshman, MASQUERADE, Feather Artist, Route 4, Box 43, Harrisonburg, VA, 22801
- Earlynn J. Miller, Professor of Dance at James Madison University, Printmaker, Photographer, Fiber Artist, coordinator of ARTS COLLABORATORS, Harrisonburg, VA, 22807
- Shirley T. Waxman, CREATIVE NEEDLE, Fiber Artist, Israeli and Jewish Folk Dance and Folklore Specialist, 7531 Coddle Harbor Lane, Potomac, MD, 20854

Contributing Members

- Don Albright, Woodworker, Annandale, VA
- Helene Albright, Fiber Artist, Jeweler, Annandale, VA
- Julia Dean, MOTION ARTIST, Mannequin-in-Motion, "Amelia Earhart Here!"; J. D. Gorman Productions, Box 632, Staunton, VA, 24401
- Lois Kramer, CREATOR OF PEOPLE IN CLAY, Sculptor, Dunn Loring, VA
- Frank R. Marshman, ROCKTOWN PRETTY GOOD PICTURE CO., Groundglass Camera Repair Service, Photographer, Harrisonburg, VA

Student Participants (1987-88)

- Majors in the Department of Theatre and Dance, James Madison University

Dana Bledsoe	Ann Gravely	Debbie Santiago
Matthew Comer	Kristen Holt	Lisa Thomas
Terri Dignan	Melissa McClung	Mina Watrous
Claudia Goebel	Kathleen Pearson	Bethany Weatherford

Additional Acknowledgements

Thomas H. Arthur, Professor and Head, Department of Theatre and Dance, James Madison University
Patricia J. Bruce, Professor of Physical Education, James Madison University
Olen Burkholder, Technician, Media Resources, and Gregory R. Versen, James Madison University

Margaret and Fletcher Collins, Founders and Producers, Theater Wagon of Virginia, Staunton, VA

Marilyn Crawford, Professor and Head, Department of Physical Education and Health Science, James Madison University

Julia A. Drinkard, Editor, Dayton, VA

Gladys Andrews Fleming, Professor Emeritus, Virginia Commonwealth University and a Past President of Virginia Alliance for Arts Education

Philip James, Professor and Acting Head, Department of Art, James Madison University, Past President of Virginia Alliance for Arts Education and Co-director of Valley Arts Alliance

James Madison University Dance Theatre, Folk Ensemble directors: Hayes Kruger and Earlynn J. Miller 1970-71, Jeaneen Chambers 1971-73, Earlynn J. Miller 1973-79, Edwin W. Howard 1979-85, Janet Sponheim 1985-88 and guest artists including Glenn Bannerman and family, Elsie Falls, Ayala Goren, Juan M. Lozano, Edd Michael, James Morrison and Shirley T. Waxman

Jewish Community Center of Greater Washington, DC, Rockville, MD

Jack H. McCaslin II, Associate Professor of Art, Printmaking, James Madison Univeristy

Yo Nagaya and Scott Stanton, photographers

National Trust for Historic Preservation, James Madison University and Virginia Commission on the Bicentennial of the United States Constitution

Reel Virginia and Hill Country, Jean F. Sandos, Director, and Lee Flory

Faculty, Staff and Students, present and former, James Madison University Dance Program and the departments of Theatre and Dance and Physical Education and Health Science and the administration of the corresponding Colleges of Fine Arts and Communication and Education and Human Services

DESCRIPTIONS OF PROCESSES USED IN THE EXHIBIT

NOTES ON SILK PAINTING

The silk painting process, now being practiced in the United States, has been popular in France for many years. The dyes listed below are those compatible with silk and wool. Other colorants are available for cotton, linen and synthetics. Sennelier Tinfix, Super Tinfix and Dupont liquid dyes from France were used for the exhibit of hand painted and hand screenprinted silk dance-theatre costumes. Dyes and other silk painting supplies were obtained from Ivy Crafts Imports in Bladensburg, MD and Mark Enterprises, Inc. in Layton, NJ. Several weights and types of silk including habotai, tussah, satin, crepe de chine, charmeuse, jacquard and chiffon are represented. The silk was obtained from Rupert, Gibbon and Spider in Healdsburg, CA and Thai Silks in Los Altos, CA. Special effects were achieved by using stop flow, resist, kosher salt, water and denatured alcohol. The silk was either stretched on frames or wet and placed on a plastic drop cloth before painting. The fabric was steamed to set the dyes. The costumes can be washed separately using cool water and mild soap, towel dried and ironed on the reverse side while damp or drycleaned.

NOTES ON SCREENPRINTING ON FABRIC

Standard darkroom procedures were used for developing the ortho film and for preparing the screens with photo emulsion for photo screenprinting. Photo emulsion was directly applied as a blockout and hardened by exposure to normal daylight when nonphotographic images were used. The water based dyes were thickened with Sennelier brand thickener before screening. The cloth to be screened was placed on or attached to a padded table. Standard procedures were used for the screenprinting itself. The screenprinted cloth used in the costumes was typically a combination of screenprinting and painting and involved stretching and restretching the cloth to alternate the

processes. The pen used for drawing on the cloth was a superfine black Stabilo indelible ink marker from Germany. The cloth was steamed and washed before being made into costumes.

NOTES ON SCREENPRINTING ON PAPER

The procedures parallel those for fabric, except that the inks used were from the 5000 series screen process inks made by NAZ DAR. Other differences included turpentine used in clean up and a protective mask worn during the printing and clean up processes. The paper used is acid free, 100 per cent rag. Procedures for registration were followed and products were selected and editioned.

NOTES ON DANCE PHOTOGRAPHS

The majority of the 35 mm color slides of dance were taken under concert conditions at James Madison University. The images not photographed in concert were taken on location in the process of field research. No flash was used for the concert photographs. The manipulated slides of dance and environmental images were produced through combining ortho film positives and negatives, residual products from the photo screenprinting process. Black and white photographs taken outdoors and under concert conditions or during special photography sessions were used as original images for screenprinting on paper. A halftone screen was used to further manipulate selected photographic images.

NOTES ON THE MULTI-IMAGE PROJECTION PROGRAM

Three Kodak carousel slide projectors, a Wollensak 3M tape recorder and a Multivisions System, Inc. composer 301 are used in the slide program accompanying the lecture. The original plastic or paper mounted slides were converted to 35 mm glass mounts. The slide mounts and commercial hard and soft-edged masks were obtained from Wess Plastics in Farmingdale, NY and DSC Laboratories, Mississauga, Ontario, Canada. The handmade hard-edge masks were made by contact printing ortho film negatives.

NATIONAL DANCE ASSOCIATION
PAST SCHOLARS

1977 - 1978	Elizabeth R. Hayes
1978 - 1979	Miriam M. Gray
1979 - 1980	Ruth L. Murray
1980 - 1981	Araminta Little
1981 - 1982	Mary Frances Dougherty
1982 - 1983	Charlotte York Irey
1983 - 1984	Lois Ellfeldt
1984 - 1985	Mary Alice Brennan
1985 - 1986	Aileene S. Lockhart
1986 - 1987	Mary Ella Montague

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